

CLOSER



Charles Livingston Bull, Where Fear is Not, 1910.

I had recently moved to northern Idaho to write, and everything I wrote was dull, forced, unnatural. One day I saw a cougar. He was easily eight feet, from his tawny head to the tip of his long tail lazily rising and falling, about the same size as the trophy cougar I once saw displayed in a glass box at a gas station down in Kamiah. He lay stretched out on pine needles on a slope forty yards away. I felt lucky to have seen him. I was also glad to be inside my house; we had come close enough.

The house I bought sits amid thousands of acres of timber in the Clearwater Mountains, high above the South Fork of the Clearwater River. The day after seeing the cougar, I decided to take down a hog wire fence from a wooded area where the previous owners kept small livestock. I had no interest in raising anything there; I wanted what came forth on its own urges – deer, blackberries, turkeys, dogtooth violets – to have free play. Working around a thicket of wild roses to loosen the fence, I saw the bright carcass of a six-point buck. Something had been eating it. From the fresh scratch marks on a fallen larch holding up the buck's rack, I knew it was the cougar.

I once asked a forest ranger what I should do if I was ever surprised by one in the woods. "Likely a lion would see you first," he said. "And if he really wanted to jump you and break your neck, you'd probably never even feel it. Or," he added, "not long enough to worry about."

Used to be, you'd never see them, just their markings,

Charley Dreadfulwater, who has worked in these mountains for thirty years, helps me with chores I don't dare try on my own, like dropping big trees dangerously close to my barn. I told him about the kill. You don't know what to think about lions any more, he said. "Used to be, you'd never see them, just their markings," he said. "Now their fear seems to be gone. Last month, out after firewood, I had three of them not sixty feet away looking me over. Calm as anything. I eased back into my truck and waited for them to go away. I like lions. They were here first." He shook his head. "But there's only so much land."

A week later, I went to check on the kill. Only a rag of its fur, its bones and hooves remained. Charley told me that since I wasn't a hunter, which deer figure out pretty quickly, I'd always have plenty close by. And something to eat them. For several days, I avoided walking in the woods near dusk, when the cougar could see better than I could. But I kept staying out later and later, my neck aching from looking into low branches perfect for leaping from. Was I going crazy? Did I want to see a lion perched in a tree, waiting for me? Why didn't I at least buy a pistol?

One afternoon about a month later, I was in the corral, on my knees, pulling up thistles. The cold air was misty wet from a low cloud. I was trying to work off the bad feeling of having made mediocre sentences all morning. It seemed I was becoming an expert. I thought how my dad, a carpenter, could caress the grain in wood and just about make the wood sing. What would he think of his son's courting self-pity?

I looked up and saw the cougar.

As the mist shifted, the Gospel Hump Mountains came into view. I loved how the clouds seemed to rub their pearly gray peaks into another season. What happened next is hard to explain exactly. I looked up and saw the cougar. He stood in the mist curled around us, close enough to touch, not moving. We looked at each other. Over his shoulder, I could see Gospel Peak covered with snow. Part of me wanted nothing more than to lie in the snow on the peak, slowly move my arms and make a great angel. I also wanted my father to be alive again and see this magnificence with me – we wouldn't have to say anything. I just wanted to hold his hand.

I was quite afraid – even to blink – but also calm. I wanted to see my father shake his head in wonder, the way he did after finishing a tough job, when he had to admit he was happy. Because if I moved, surely my heart would escape and fly off.

How long the cougar stayed I don't know. I remember how clear everything was – the pointy buds on my plum trees, his eyes, the dark whorls the knots made in the boards of my fence. And that perfect, priceless silence in his wake when he turned and went back, as smoothly it seemed as a trout in water.

Years have passed. I have not seen him – or any kills – so close again. Charley smiled when I told him about our meeting. "Maybe he figured this is your hunting ground."

I can see great distances –

Once upon a time, a big lion suddenly showed up and might have hurt me, or worse, but instead left me with a sharpened way of looking. I can see great distances – rain falling in fat columns miles away while the sun warms my bare shoulders. I can hear great distances too. A pine cone dropping branch by branch – *pwak! pwak!* Or the sudden flutter of a chukar's wings. When the two senses come together, it's often stunning. Moonlit nights, standing at my bedroom window, I can see a passage of the South Fork's curled brilliance that sounds like a woman removing and collecting in her palm, dreamily, a long string of favored pearls.

– Gary Gildner lives and writes near Grangeville, Idaho. His latest and twentieth book, *Somewhere Geese Are Flying: New and Selected Stories*, was published recently by Michigan State University Press.





HELP,

I NEED SOMEBODY,

Help, not just anybody...

– Beatles

Advocacy by a state arts agency, its commissioners, staff, and grant beneficiaries, is an important branch of leadership. And as Phipip Elmer-Dewitt says, "If you think you are too small to make a difference, try going to bed with a mosquito." Moreover, providing this advocacy in the form of information, advice, and support to our elected representatives is critical to the continuation of public funding for the arts, let alone any eventual increase in that funding. It certainly will not happen without it. Currently, furthermore, federal funding from the National Endowment for the Arts represents over 40% of the Idaho Commission on the Arts annual resources.

In a recent article by Jonathan Katz, director of the National Assembly of State Arts Agencies, the key elements of successful advocacy are identified: an organized and coordinated effort, targeting the critical decision makers, engaging the right messengers, sustained relationships, and sharing the arts experience. What follows are some examples of how this kind of advocacy, over months of effort, bears fruit.

For years, Idaho arts leaders have sought U.S. Senator Larry Craig's support for the NEA. Louise McClure, former National Arts Council board member, for example, worked closely with him, even during the "culture wars" when two out of over 100,000 grants to artists provoked such controversy. The NEA budget nevertheless plummeted from \$175 million to \$98 million, and now stands at \$120 million. Still, many Idahoans continued to advocate for federal funding of the arts, and the relationships forged during those times remained cordial and respectful. More recently, many Idahoans who have received grants and awards from the ICA have sent letters of appreciation to their federal and state representatives, sharing their personal message of the value of the arts to themselves and their communities.

Last May, at the urging of the national arts leadership, and with the support of Mike Tracy of Senator Craig's staff, we participated in a videoconference call with the Senator, who was in Washington, D.C., and several arts leaders who assembled at his Boise office: ICA chair Mark Hofflund, Commissioner Vince Hannity, Boise Art Museum director Tim Close, Hispanic Cultural Center director Donna Vasquez, Log Cabin Literary Center director Paul Schaffer, Boise Philharmonic director Tony Boatman, at-large ICA member Louise McClure, Senator Jim McClure, and myself. As these individuals shared their visions of the importance of the NEA, Senator

Craig listened receptively and contributed his own knowledgeable observations. Both of the McClures added compelling testimony about current NEA efforts under the leadership of chairman Dana Gioia, especially in the area of arts education for younger Idahoans. In summary, we requested the Senator's support for an enhanced NEA funding recommendation from the Senate Interior Appropriations Committee.

Following this call, several Idahoans added their voices in support of this request. On June 9, in the Senate Committee on Appropriations, the Byrd-Craig-Domenici amendment was introduced increasing funding for the NEA and the National Endowment for the Humanities by \$5 million each.

As the co-sponsor of this amendment, Senator Craig remarked, "It is my pleasure to join with Senator Byrd today and associate myself with his remarks on the National Endowment for the Humanities. At the subcommittee mark-up, I did raise the issue with the Chairman and the Committee about the funding for the National Endowment for the Arts that supports projects in all of our states, reaching out to many of our schools, and particularly our most rural schools. In 2004, the NEA awarded grants in 433 of the 435 Congressional districts. We all know the benefits, I think, of these important programs, particularly as I mentioned, in the rural states. These dollars support activities, improve education, promote local economies, and unquestionably enhance quality of life. The NEA continues to operate within the 1996 Congressional reform that many of us were active in bringing about, controlling grants and distributing them on a more equitable basis. For the past five years, Mr. Chairman, NEA has had only small incremental budget increases, with 30 percent more applications and 12 percent more grants. They are truly using their money in a wise and appropriate fashion. I believe it is important for the Senate to register its approval for a funding increase for the NEA, and our amendment puts that figure at a \$5 million addition." The amendment passed on a voice vote.

Subsequently, Senator Craig received expressions of gratitude from numerous Idahoans who were elated by his leadership on this issue. One such letter came from Roger Madsen, Director of Idaho Department of Commerce and Labor: "I believe the arts and humanities are important to economic development, contributing greatly to the quality of life most businesses take into consideration when deciding where to relocate or

expand. The arts and humanities are routinely called to the aid of ailing downtown cores and serve as integral parts of community and rural development. Properly funded, the arts and humanities can play an important role in Idaho's economy and generate significant financial benefits to local and state governments. Clearly, your effort to increase national funding for the arts and humanities is visionary and serves as a step toward making sure our country's artistic and cultural agenda is adequately funded."

On June 29, on a 94-0 vote, the Senate passed the Interior Appropriations Committee bill, together with the amendment. This bill now goes to conference with the House Interior Appropriations bill, which calls for a \$10 million enhancement for the NEA.

I am pleased by these collective efforts advocating on behalf of the NEA and by the response of Senator Craig. More often than not, as Katz has pointed out, successful arts advocacy is the result of a few key committed individuals. Other recent noteworthy successes in Idaho derive from similar committed efforts:

- In early May, the Rexburg City Council, at the urging of council president Paul Pugmire, passed a percent-for-public-art ordinance (population 22,000).
- Coeur d'Alene, under the leadership of Nancy Sue Wallace, emerged victorious from a fierce competition for a \$58 million Kroc grant, funding a new community center with a performing arts hall, art gallery, and sculpture garden.
- In June, Idaho Dance Theatre's application was rewarded with a \$10,000 NEA grant to expand its educational outreach.

So whether modest or monumental, whether for programs or operations, organized coordinated arts advocacy pays significant cultural and economic dividends and provides the means to share arts experiences with an ever larger audience in Idaho. "'Tis a consummation devoutly to be wished."

- Dan Harpole, Executive Director

ON THE PALE OF BLINDNESS

Clearer Print for the Partially Sighted

With the aging of the population, the number of Americans with vision loss is a growing public health problem. Most of this loss is age-related (over 40): cataracts, glaucoma, retinopathy, and macular degeneration. By 2020, the number of Americans experiencing such loss is projected to be 43 million (30 million from cataracts).

Many of those partially-sighted persons lose out on opportunities simply because they cannot read information. This brief overview discusses ways in which publishers and arts organizations can create documents that help make information more accessible and easier to understand for those with low vision. A future article will concern itself with Web sites rather than books, brochures, and newsletters.

TYPEFACE

A typeface is commonly referred to as a “font.” Size and contrast are important features to consider. (The Royal National Institute of the Blind has funded development of a typeface, Tiresias, designed to improve legibility of television subtitles. www.tiresias.org/fonts.)

TYPE SIZE

The size of the type (point size) significantly affects its legibility. A minimum of 12-point type should be used for all publications. By no means do all 12-point fonts appear equally legible, however. For example:

12 Point • 12 Point • 12 Point • 12 Point
Sixteen point is probably a minimum for a low-vision audience.

TYPE WEIGHT

Typefaces are usually available in light, normal (Roman), semi-bold (medium) or bold. Avoid light type weights. Use medium or semi-bold weights rather than normal when afforded a choice. Extra bold is not recommended because the centers of the letters are so small that they blur.

SERIF AND SAN-SERIF FONTS

Serif typefaces have fine lines at ends of the letters, such as the bottom of an M. Sans serif do not. Both are legible, but clear evidence indicates serif typefaces are easier to read in large passages of text. Most books are set in semi-bold serif typefaces, whereas signs are usually set in bold sans-serif type.

STYLE

Avoid cursive, ornate, oblique, condensed, or decorative fonts, and avoid multiplying fonts in a single publication. Three versions of a single font are regarded as a maximum: regular, bold, and italic. Stick with typefaces that are familiar and easily recognised.

Italics and underlining are generally harder to read. A word or phrase in italics is acceptable, but never use it for a continuous block of text.

LEADING

The space between one line of type and the next is leading. If it is too narrow, it makes for difficult reading. Generally, the leading should be 1.5 to 2 times the space between the words on the line. Another rule is that it should be 25 to 30 percent of the point size. Twelve-point text is commonly set with 14-point leading; 18-point leading creates an easy to read, inviting document.

NUMBERS

Select a typeface in which the numbers are clear. Readers with low vision easily misread 0, 3, 5, 6, 8, and 9 because the tails curve. Chose more open numerals. Writing the number as a word is another alternative.

LAYOUT

A reader with vision problems takes longer to read. The different elements on the page – pictures, headings, captions, text – should be separated so that information is easy to find.

LINE LENGTH

Line length should be between 60-70 letters per line, except when one uses columns. Similarly, sentences and paragraphs should not be too short or too long. A maximum of eight words per line is recommended for text on a film or television screen.

WORD SPACING AND ALIGNMENT

Keep the same amount of space between each word. Word space is usually determined by the alignment of the text: ragged right, justified, centered. Aligning text to the left margin makes it is easier to find the start and finish of each line and keeps even spaces between words. Wherever possible, avoid hyphenating words at the end of a line.

It is best to avoid justified text (aligned left and right margins) since readers can mistake large gaps between words for the end of the line. Use centered text only for headings.

CONTRAST

The contrast between the background and the text is extremely important. Although the evidence is inconclusive, some low vision readers can see light text on dark background better; as a general rule, however, contrast dark against light. The sharper the contrast, the more legible the print. Choose dark blues, violets, purples, and reds against light green, yellow, or orange. Avoid light blue, violet, purple, and red against dark green, yellow, or orange. (A significant number of people, incidentally, who are partially sighted also have difficulty with color perception.)

REVERSED TYPE

If using white type, make sure the background color is dark enough to provide sufficient contrast.

READING AIDS

Recurring features, such as headings and page numbers, are always more helpful if in the same place each time. A contents list and lines, rules, or bullets to separate sections are also useful. In general, a space between paragraphs gives the eye a rest and makes reading easier.

COLUMNS

Make sure the margin between columns clearly separates them.

IMAGES, PHOTOS

Use images with high contrast and clear backgrounds. Avoid wrapping text around images if it means that text lines begin in different places. Never set text over images.

FORMAT

PAPER

Glossy paper is difficult to read because of its reflective surface. Choose uncoated paper (matte finish) with good opacity (50#). If the reverse text shows through, then the paper is too light.

FOLDS

When folding a document for mailing purposes, avoid creases that obscure the text.

FORMS

Allow extra space on forms because partially sighted people tend to have handwriting that is larger than average.

VOLUNTEER FRONT & CENTER

THE EIGHTH WONDER



Mark riding point with both oars out of the water; Kendall McDevitt doing the heavy lifting.



Lynn Allison with understudy.

Mark Hofflund

Education: Princeton (A.B. in English), University of California, San Diego (M.F.A. in professional theater training)

Chair, Idaho Commission on the Arts

Home: Boise

Mark was born in Maryland to a father who is a lawyer, *pro tem* judge and retired naval officer, and a mother who is a dual Swiss-American citizen, a Christian Science practitioner, and a former conservatory pianist. He first attended the Old Globe Theatre in San Diego when he was eight, and saw two-thirds of Shakespeare's plays in repertory (every summer with his dad) before he went away to college. His mother started him on piano lessons, long before his dad started him on Shakespeare, and in junior high school he went on to study with the internationally-regarded Leo Podolsky who flew in from Chicago for master classes in Southern California. His grounding in language and music eventually led to classical training as an actor, where his studies ranged from speech and scansion to tumbling and tightrope walking. He filled spare time earning his way through grad school with his English degree, editing his mentor Alan Schneider's autobiography, *Entrances*.

Acting on both coasts, as well as making a sojourn in Toronto with Edward Duke, Hofflund joined the national actors union while working on the artistic staff at The Old Globe for associate director Robert Berlinger, who was transforming the Globe into a hotbed for new play development. Ultimately becoming a lead staff member for Tony-winning artistic director Jack O'Brien, managing director and League of Resident Theatres president Tom Hall, and the legendary Craig Noel (whose leadership of the Globe dates to the 1930s), Mark helped introduce Globe audiences to some fifty new plays and musicals, countless workshops and readings, and an annual assortment of revivals and Shakespeare. As a director, he began to stage productions for North Coast Repertory, The Playwrights Project, and Sierra Repertory.

In late 1992, Mark and his new wife Lynn packed all their worldly belonging into two little Hondas and drove to Boise, where in January 1993 Mark began as managing director to Charlie Fee's year-old vision for the Idaho Shakespeare Festival. Together, they built the

company and guided its board of trustees through a campaign to acquire land and construct its first permanent facilities, opened twenty-one years after the company had formed under the leadership of Doug Copsey and Victoria Holloway.

Eight years later, both Hofflund and Fee have brought national recognition to the company through their tireless efforts; and both are proud to have helped raise the profile of Idaho's arts community as a whole. Hofflund has served on the task force that established Boise's Cultural District, the board of the Shakespeare Theatre Association of America, and the Boise City Arts Commission (including a term as co-chair). He was an at-large member of the Idaho Commission on the Arts for six years. In 2001, Governor Kempthorne appointed him chair of the Commission. More recently, he was elected to the board of the Boise Convention and Visitors Bureau and has been called to serve as a theater panelist for the National Endowment for the Arts.

Where did you and your wife Lynn Allison meet?

In San Diego, when my colleague on the San Diego Theatre League board, Olive Blakistone, asked me to direct the Christmas production at a theater she had founded in the North County. Giving me *carte blanche* to use anybody I wished, Olive nonetheless suggested there was someone she hoped I would cast. Turns out Olive wanted to keep this actor in town for the play *after* mine, which of course she would be directing. I was delighted to learn that the person in question was Lynn Allison, whom I had seen in an earlier production of Olive's. I told Olive, "She can have any part she wants!" I was pleased when both of them thought the lead was right – a distressed housewife in a dark British comedy called *Season's Greetings*. The Globe's technical director Loren Schreiber designed a marvelous set for me, the rest of the cast exceeded themselves in all ways, and the audiences had a riotous time. Lynn must have thought I was pretty good. At any rate, we started hanging out after the show; and I decided that so long as Olive was keeping Lynn in Solana Beach (and away from her apartment in NYC), she ought to see what her options were in the rest of the South Coast. I took her on some of my daytrips to LA. My colleague at the Globe, Raul Moncada, cast her in a bilingual schools tour. (Lynn grew up

in Bogata.) Lynn decided Idaho was a great idea. Raul was soon my best man. Her friends in New York still wonder what happened.

You've been instrumental to increases in the budget, staff, and audiences for the Shakespeare Festival. What aspirations or goals still motivate you there?

We need to deepen the community's commitment to sustaining, over time, the increased scope and budget of the Festival. In the recent *Forbes* survey that ranks Boise #1 in business opportunities, the lowest component of that ranking is in culture. We in Boise are ranked 125 out of 150 cities. Now I know that for a small, western, rural theater, we have an incredible audience – caring, appreciative, sophisticated, literate. They come from all over the state, and I'm sure it's true of dance, music, folk arts, fine art, and literature. But the audiences for the arts now need to understand that they are part of the show itself; and, just like the artists at the Festival, they need to continue to get better at what *they* do: advocacy, fund-raising, politics, word-of-mouth, bringing friends, dealing with rain [smiles]. And they need to avoid the allure of safety and comfort that comes when people start identifying happiness within the confines of a pigeonhole. Is it not possible to play a major role out flying around in a stormy cultural climate? I'm not thinking politics at all. Politics are in quite decent shape at the moment, evidenced by the large majority in Congress who support Chairman Gioia and the NEA. I'm thinking about the madness and ambition of the 21st Century and the inhospitable, loud, cynical, vulgar, distraught, and increasingly violent world in which we live. I'm thinking about a world in which traditional migratory routes are being decimated, for any number of reasons, likely never to come back; and a pigeonhole can seem very inviting. Is it possible, as advocates for the arts on a broad basis in the community, to face down the dissonant sound and fury and give the next generation a model of wit, intelligence, grace, and good will? We could not only climb into the top ten on that national list, we could redefine the qualities that go into setting the standards for that list. And, frankly, I think the standards have everything to do with how the community inter-relates. With how business, finance, educators, and politicians view the world of art and contemplation. And with how



Mark and his little sister, Sylvia, on the Tule Indian Reservation in California, where he was digging footings for housing in summer 1978.



Janet Turnquist as " My Old Girl" and Mark as "Old Joe" in *Damn Yankees*, 1971.



Mark, right, in "Knicky-Knacky" scene from a venerable play, *Venice Preserved*, by Thomas Otway. Jean Lesmeister, left, is the courtesan being pursued by this parody of a well known 17th-Centery English politician.

they join forces to promote it. Is there time for poetry? Can we protect and increase the resources for art? Does a cultural fabric count among our chief necessities? What will we devote to pay for it? Just in raw dollars, municipal funding is pathetic in the Treasure Valley; corporate funding, while good, is below our aspirations; and foundation funding must improve. People in state government, by the way, on an individual basis, can be very visionary. And they have helped the arts a lot. This state is, indeed, turning its image around. If we need a model, for a theater company of national rank, we need turn no further than our neighbors in Cedar City [Utah Shakespearean Festival] and Ashland [Oregon Shakespeare Festival], where a budget of \$20 million a year in a town a fraction the size of Boise is par. Granted, Ashland draws from the entire Northwest coastal corridor (starting in San Francisco, where it is the third-largest theater company for the Bay Area), and Cedar City draws from Las Vegas and Salt Lake; but have we looked at Boise in the context of all the I-84 communities?

Worst crisis you’ve had to deal with in your job?

Hard to know really. I think of a crisis as being insurmountable. Everything else becomes an opportunity.

Do you have favorite actors?

Yes, but they are probably people you don’t know, the ones I saw growing up; and especially the ones I worked with early. Paul Winfield, Paxton Whitehead, Tom Lacy, Katherine McGrath, L. Scott Caldwell, Delroy Lindo, Angie Bassett... I’m leaving so many out. There were plenty of Broadway stars, as well; and some were very nice. Hey, did you know that Carmelita Pope is alive and well and doing great things for Idaho, especially her work with the Warhawk Museum in Nampa, where she records the stories of Idaho veterans? Elia Kazan brought Carmelita to New York, where she was one of only two actors to play Stella in the Broadway run of *Streetcar*. Carmelita is my new favorite actor.

Is there a dramatic role you covet?

At the risk of breaking not just the last commandment, but all the preceding ones as well: *Richard III*. I played his lieutenant, Ratcliff, in one of John Houseman’s last productions. I was so lucky. It was an all-star cast; and I got the best worst role of all of them. There’s a ditty that goes, “The rat, the cat and Lovel our dog, ruln all England under the hog.” After you’ve played the rat, you want to go for the hog himself.

The contemporary playwright you most admire?

I’ve worked with so many that I can’t really single one out, but I can add a new one: Wendy Wasserstein. I recently saw her *Heidi Chronicles* in Hailey, produced by Company of Fools, and my admiration soared. It’s a well-made play from the 1990s that is still highly relevant – the plot takes place in one day, it’s filled with rich texture and characters, and there’s a remarkable energy and unity of place, time and idea. She’s taking the best influences of Coward, Kaufman & Hart, and Chekhov and making them uniquely her own. Incredibly exciting to see someone who can really do that. I can’t imagine the passion and intellectual energy she must have summoned, along with the heart she’s always had.

What do you find funny?

Ironical or embarrassing situations. Especially those that rip the mask of pretension off of me. I’m comfortable with low self-esteem, and I don’t mind being teased or made the object

of humor. It can be flattering, as well as amusing. To provoke laughter. Laughter, after all, occurs when tension is released; when nothing too mortal is at risk. Laughter, physically, is just a release of breath. In generous amounts, we can hope [laughs]. Nothing harder than an audience that isn’t quite laughing. It also helps, by the way, in negotiations with the Actor’s Union [laughs again]. A little breath. A shared laugh. Pretty soon, they’re trying to help me out. Trying to get silly me out of whatever pickle I’ve gotten myself into.

What irritates you?

People who are impatient - like me sometimes.

When you have time, what do you read?

I read biographies, recently those of Governor Batt and Smylie; Velma Morrison’s. Great chroniclers of their times. And the latest on Shakespeare, of course: *Alias Shakespeare*, *Shakespeare’s Face*, *Will in the World*. I would love to read more, but I’m a very slow reader.

Do you go to movies?

I try to, but usually not more than four or five times a year. The last two were *Napoleon Dynamite* and *Downfall*, about Hitler’s last days. There are always good options at The Flicks.

Your preferred down-time occupation?

Tennis [he was on his high school’s tennis team], running [in April, he ran the 13-mile Race to Robie Creek for the third time], hiking in the Sawtooths, traveling. Rafting with good company [if he doesn’t have to row –ed].

Someday, when you have more time, you will...?

Do fewer interviews.

In all your years with the Commission, were there aspects of state-funded arts programs that were revelations to you?

The whole thing has been a revelation.

Words you live by?

“Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.”

How did you come by such impeccable manners?

Impeccable manners? I’m not even aware of them! Well, from my father I guess, who in a gentle, wonderful way loved to teach my sister Sylvia and me the basic points of etiquette, which he referred to as common courtesy, and from my mother’s natural modesty and pureness of heart -they were [are] devoted to each other. I had remarkable grade school teachers, as well, starting with Miss Eckels and going all the way through one of the best high school drama teachers in the country, Diane Curran, who years later became part of a wonderful group of volunteers who read scripts for me at the Globe. Also, later in life, a former Brooklyn school teacher, Doris Brosnan, taught me a lot and became fondly known in the family as my “seventy-year-old girlfriend.” She still calls me regularly and I’m still capable of learning a thing or two. Manners are acquired. And theater, after all, is all about manners, behavior. So we should include an array of theater teachers. But the other day my wife chided me for chewing with my mouth open.

COMMUNITY DEVELOPMENT

From left to right:
Nampa Civic Center Auditorium
Flying Apsaras, Dances of China –
A Journey of 5,000 Years, part of the
2004-2005 season of Caldwell Fine Arts



Gimme

FUEL,

GIMME FIRE, GIMME THAT WHICH I DESIRE.

– Metallica

Community Development Grants to Organizations, 2006

Grants from the Idaho Commission on the Arts to organizations include our Project Support, General Operating Support, and Cultural Facilities program categories. They permit us to strengthen our state culturally and economically, from Shakespeare in Boise to the blues in Grangeville, from theater seating in Sandpoint to sculptural benches in Idaho Falls, and from festivals such as Fiesta Idaho in Nampa to Trailing of the Sheep in Ketchum.

This year the panel reviewed eighty-four applications for grants to organizations and awarded funding to sixty. Successful grant applications represented exceptional artistic merit, strong management, strategic evaluation and marketing strategies, and community-based planning, support, and collaboration.

BOISE

\$9,697 to **Ballet Idaho** for General Operating Support.

\$11,228 to **Boise Art Museum** for General Operating Support.

\$6,529 to **Boise City Arts Commission** for General Operating Support.

\$7,409 to **Boise Contemporary Theater** for General Operating Support.

\$1,913 to the **Boise Master Chorale** for General Operating Support.

\$9,585 to the **Boise Philharmonic Association** for General Operating Support.

\$3,868 to **Idaho Dance Theatre** for General Operating Support.

\$10,667 to **Idaho Shakespeare Festival** for General Operating Support.

\$7,196 to **Log Cabin Literary Center** for General Operating Support.

\$8,600 to **Centennial High School Boosters** to purchase orchestra chairs for the Centennial Performing Arts Center.

\$6,600 to **Opera Idaho** for General Operating Support.

\$4,084 to **Boise Contemporary Theater** to purchase a complete multimedia system.

\$6,825 to **Boise Art Museum** for an exhibition of new and recent works by Icelandic artist Hildur Bjarnadottir.

\$4,550 to the **Department of Music at Boise State University** to support its 2005-2006 Boise Chamber Music Series.

BUHL

\$4,650 to **Buhl Arts Council** for 2005-2006 Season Support.

CALDWELL

\$3,650 to **Caldwell Fine Arts Series** for General Operating Support.

COEUR D'ALENE

\$7,425 to **Carousel Players of the Coeur d'Alene Summer Theatre** for General Operating Support.

\$2,807 to **North Idaho Friends of Opera and the Arts** for General Operating Support.

\$995 to **Carousel Players of the Coeur d'Alene Summer Theatre**.

DRIGGS

\$3,378 to **Teton Arts Council** for General Operating Support.

GRANGVILLE

\$4,200 to **Grangeville Arts** to support Grangeville Arts MusicFest 2005.

HAILEY

\$6,225 to **Trailing of the Sheep Cultural Heritage Center** to support the Trailing of the Sheep Festival.

\$8,880 to **Company of Fools** for General Operating Support.

HAYDEN LAKE

\$2,845 to **Coeur d'Alene Symphony Orchestra** for General Operating Support.

IDAHO FALLS

\$8,536 to **Idaho Falls Arts Council** for General Operating Support.

\$5,143 to **Idaho Falls Symphony Society** for General Operating Support.

\$6,000 to **Idaho Falls Arts Council** to purchase a scissor lift for the historic Colonial Theater.

\$8,600 to **Idaho Falls Historic Downtown Foundation** for a public art sculptural-seating project for its Cultural District.

\$4,950 to **Eagle Rock Art Museum & Education Center** to support Barnanza! Family Day, activities associated with the Smithsonian traveling exhibit Barn Again!

\$4,350 to **Idaho Falls Arts Council** to support the Snake River Roaring Youth Jam, a three-day family arts and culture festival.

\$2,805 to **Idaho Falls Symphony Society** in support of a Hispanic Symphonic Pops Concert.

KETCHUM

\$3,162 to **Caritas Chorale** for General Operating Support.

KOOSKIA

\$7,000 to **Communities Creating Connections** to commission a chinook salmon sculpture to be placed at the entrance to Kooskia.

LAPWAI

\$5,976 to **Nez Perce Arts Council** to support traditional dress for the Nez Perce Welcome Dances project.

MCCALL

\$5,220 to **id Theatre Company** to sponsor the Seven Devils Playwrights Conference.

\$5,915 to **McCall Folklore Society** to support the McCall Summer Music Festival.

MERIDIAN

\$3,975 to **Mladi Behar** (The Bosnia-Herzegovina Cultural Center of Idaho) for 2005-2006 season support.

MOSCOW

\$5,625 to **University of Idaho Auditorium Chamber Music Series** to support its 2005-2006 performance season.

\$3,750 to **Moscow Community Theater** for support of the production *Noodlehead!*, a locally-written, orchestrated musical.

\$6,879 to **Festival Dance & Performing Arts Association** for General Operating Support.

\$3,640 to **Festival Dance & Performing Arts Association** for performances of *A Celtic Christmas* with 30 dancers in Lewiston and Moscow.

\$3,406 to **Kenworthy Performing Arts Centre** for General Operating Support.

\$2,177 to **Rendevous in Moscow** for General Operating Support.

\$2,932 to **Washington Idaho Symphony Association** for General Operating Support.

MOUNTAIN HOME

\$5,925 to **Mountain Home Arts Council** for its 2005-2006 performing arts season.

\$5,163 to **Mountain Home Arts Council** as second-year Leadership for Local Arts Councils support.

NAMPA

\$7,373 to **Nampa Civic Center/City of Nampa** to purchase an audio mixer.

\$7,125 to **Hispanic Cultural Center of Idaho** to support the 6th Annual Fiesta Idaho.

\$5,250 to **Nampa Civic Center** in support of its Performing Arts Series.

\$3,975 to **Northwest Nazarene University**, Office of Conferences and Events, in support of a two-day residency by the Dallas Brass.

POCATELLO

\$4,232 to **Idaho State Civic Symphony Association** for General Operating Support.

POST FALLS

\$6,230 to **Community Building Partners** to purchase chairs and carriers for Celebration Hall (auditorium) in the Old Church facility.

SANDPOINT

\$9,617 to **The Festival at Sandpoint** for General Operating Support.

\$5,000 to the **City of Sandpoint** to create a public art piece by the new downtown clock tower.

\$2,340 to **The Panida Theater Committee** to refurbish unique seats.

\$1,027 to **Pend Oreille Arts Council** to purchase a portable communications system.

\$4,273 to **Pend Oreille Arts Council** for General Operating Support.

SUN VALLEY

\$3,675 to **New Theatre Company** for General Operating Support.

\$14,273 to **Sun Valley Center for the Arts** for General Operating Support.

\$4,750 to **Sun Valley Performing Arts Center** to upgrade lighting and communication system.

TWIN FALLS

\$5,625 to **College of Southern Idaho** to support Arts on Tour, a performing arts series.

• Delta Smith, Director, Community Development

I see by YOUR OUTFIT

THAT YOU ARE A COWBOY... or a dancer...or a beadworker

Traditional Apprenticeship Grants, 2006

Encouraging the continuity of tradition is a priority of the Folk & Traditional Arts Program. This year's Traditional Arts Apprenticeships indicate that in Idaho people in ethnic and occupational communities want to pass on to others the traditions they have in common within their groups.

SADDLEMAKING

Master Kent Frecker, Ririe, and Chase Carter, Pingree

Idaho's large community of horse and cowboy gear-makers produces work of functionality and beauty used by working cowboys and leisure riders. Kent Frecker, the master, and Chase Carter, the apprentice, share a ranching background and an interest in producing horse gear.

In this apprenticeship, Frecker will work with Carter on the structural and decorative qualities of a western-style saddle in Frecker's Ririe shop, in order that Carter can produce two saddles.

CHINESE DANCE

Master Hua Yan, Boise, and Min Zou, Meridian

In the Treasure Valley, Chinese folklife occurs around seasonal celebrations organized by those involved in the Chinese language school, which is the center of this diverse community. As children learn the language, cultural traditions are passed on to other children enrolled in the Boise Chinese School.

In this apprenticeship, Hua Yan of Wuhan Province will teach Min Zou, of Chengdu, who began dancing at age five. Min plans to learn and perform Xing Jiang and a fan dance from north China and Mongolia.

Hua learned Chinese dance at age seven, and practiced until she graduated from high school and left to work on a farm. Hua continued to dance while at the farm for three years and during college. In 1990, she moved to the United States to do post-doctoral work in biology.

TRADITIONAL BEADWORK

Master Philomena Nomee and Roberta Nomee, Plummer

On the Coeur d'Alene Reservation the Nomee family is known for its beadwork. Like her sisters Wilma and Agnes, Philomena learned from her mother. Traditional in all aspects, her fine work is nevertheless innovative within the Coeur d'Alene tradition. She has created fully beaded purses, jewelry, and dance outfits.

During this apprenticeship, Philomena wants to teach her daughter Roberta some of the family designs for beading and how to create a Coeur d'Alene-style dance outfit for her husband.

PIÑATAS, CASCARONES, AND PASTELES

Master Maria Andrea Berain, Boise, and Stacie Armas, Nampa

Born in southern Texas, Maria Andrea Berain learned how to bake and decorate cakes for birthdays, quinceañeras, and weddings in San Antonio. In the 1950s, as a young woman, she moved to Idaho with her children to join her husband Jesse who worked for the Idaho Migrant Council. She also began to make piñatas and cascarones for her children to share with friends. She soon became known as a piñatera and ripostera –

a piñata and cake-maker – sought out by those who had a special family celebration. She is accepting Stacie as an apprentice because she can assist in teaching others and in conserving these traditional celebrations.

SADDLEMAKING

Master Michael Dann and Otis Osborne, Fort Hall

Michael Dann has opened a saddle shop in Fort Hall to train tribal youth in saddle and tack repair and construction. His nephew Otis Osborne is a young horse trainer and calf roper who participates in rodeos with his family's team of ropers. He has worked in Dann's shop doing repairs, braiding leather and rawhide, and recently expressed an interest in learning how to make a saddle. Recognizing the young man's interest and ability, Dann will teach him, and he expects that by the end of their apprenticeship Otis will know grades of leather and how to use the tools and materials for the job. He also expects him to make a working saddle.

KOREAN DANCE & INSTRUMENTAL MUSIC ON THE KA YA KUM

Master Okhee Chan, Boise, and Hyuck Chan Johnson, Eagle

Master Okhee Chang is a musician and dancer who has learned the best of the Korean traditional ways. As a young child, she apprenticed to different masters in Seoul. In 1977, she immigrated to the United States with her husband.

Through her practice and teaching, Okhee was recognized as a Korean music and dance master. Okhee founded the Korea House Cultural Center in Boise and has taught Korean traditional dance and music on the Jang Gu and Ka Ya Kum to more than fifty Koreans and Korean-Americans.

Her apprentice, Hyouk Chan Johnson, was also brought up traditionally. She has taken Korean dance lessons along with her three children from Okhee. In this apprenticeship, they will work on four dances and music on the Ka Ya Kum, a twelve-string instrument.

BHARATHA NATYAN DANCE

Master Sudha Vasudevan and Ashley Raina, Boise

An Indian dance apprenticeship is a long one. Ordinarily the master will take five year-olds to teach them the basic steps. They will learn to synchronize footwork with the rhythmic beats; the *abinayas* (dance expressions), the hand *mudras* (movements) depicting birds, flowers, animals, and other objects; and the facial expressions conveying emotions.

Ashley began her apprenticeship years ago under Master Piyali Sarkar, a Kathak dancer from Calcutta. For the past three years, she has worked with Sudha Vasudevan on Bharatha Natyan dance. Their apprenticeship will help Ashley master a progressive repertoire of Bharatha Natyan dances and give her the skills to adapt these dance steps to any type of devotional, classical, or folk songs.

- Maria Carmen Gambliel, Director, Folk Arts & Traditional Arts

Kent Frecker
and Chase Carter



Hua Yan



Maria Andrea Berain



Mike Dann



Okhee Chan



Sudha Vasudevan
and Ashley Raina



ARTS LANDMARK IN POCATELLO

...SHINE ON,

Like the

MOON AND THE STARS AND THE SUN...

A Gift to Generations: The Stephens Performing Arts Center



The Center cost \$34 million and contains 123,000 square feet located on 16 acres, including grounds and parking.



Jensen Garnd Concert Hall

As the mayor of one western American city put it, “If you do not have the performing arts, you do not have a complete community, and public and private entities must invest in the performing arts if they wish to enhance a community’s quality and its appearance.” From the apex of the 80-foot rotunda dome clear down across the Portneuf Valley, things are looking up in Pocatello. With the Stephens Performing Arts Center crowning Bartz Hill on the campus of Idaho State University, this community has made the largest such investment in the history of Idaho.

Once people start giving, it becomes a habit .

During ISU’s centennial year of 1999, ISU Foundation members announced a five-year Creating Legacies Campaign, the first of its kind in the school’s history. Members of the board of directors inaugurated the drive by stepping forward with personal commitments of \$53 million and then worked tirelessly to promote the project. “Originally, a \$40 million goal was what I was thinking,” ISU President Richard Bowen said. “That we surpassed \$100 million in three years is an extraordinary feat.”

More than 76,000 gifts were pledged, beginning with an initial \$10 million to the building fund from L. E. and Thelma Stephens. L. E., or “Steve,” was a pioneer in the Idaho potato business and an ISU supporter. He died in 1986, and his wife Thelma donated the money in memory of their only child, Marcia, who drowned at age three.

Although \$35 million of the money raised was intended for the center, it was only a partial focus of the campaign: other dollars would go toward scholarships and for academic enhancements such as new facilities, teacher training, and technical programs.

Within five years, the university announced the completion of the campaign, having raised \$152 million – which made it the largest capital campaign for higher education in the state’s history. (Perspective: It would take one person paying \$1,000 a day 410 years to equal the amount raised.) “Once people start giving, it becomes a habit,” Bowen said. “The community is going to benefit mightily.” He added that the lessons learned during the process are vital to ISU’s future and that “although we are going to stay in the campaign mode, the foundation can never take the place of the Legislature.”

Only the best was good enough.

The general contractor, Sletten Construction of Great Falls, Montana, broke ground in June 2002. Superintendent Ken Hagaman says he has never seen a construction crew so excited about a project. As many as 120 workers were on the job for months at a time. (Most workers were Idahoans because the law requires that on state construction 95% of the workforce be from Idaho.) State building inspector Milt Jensen of the Idaho Department of Public Works says, “The men did the most beautiful work that I’ve ever

seen come together in one project in one place.”

The edifice, designed by Boise-based Hummel architects, has a neoclassical exterior and a hub-and-spoke arrangement centered on a capacious rotunda lobby beneath a two-story atrium. The spokes are promenades from the lobby to the concert hall and theatres. The lobby can host receptions and meetings served by an on-site catering kitchen capable of feeding 300 guests.

The exterior finish is made up of masonry, precast concrete, and glass-fiber-reinforced concrete. Neutral, timeless colors were selected for the outside to keep the building from being dated and to set it off from the rest of the campus. As well, the interior finish is deliberately neutral and spare because the university intends to use the space to display visual art and sculpture.

The Stephens Center boasts three auditoriums:

- **Bistline Theatre**, 8,200 square feet, 446 seats, is the only one of its kind in the state. It lacks the traditional raised stage, instead employing one that protrudes into the audience seated around it in a 180-degree arc. Removable flanking walls allow the backstage to be masked from or coupled with the main stage, and the floor is constructed of removable sections that open to a trap room below. An elaborate, walk-on, overhead tension grid accommodates flexible lighting effects. The theatre opened in mid-October 2004 with the musical, *Man of La Mancha*, and the students put on an invitational, hard-hat performance for the construction workers.



Bistline Theatre



Man of La Mancha opening performance by Theatre ISU.

- **Rogers Experimental Theatre** is a 3,200-square-foot black-box with 200 seats that lends itself to multiple stage set-ups (actors can move along any axis), seating configurations, and lighting effects. It opened in mid-November 2004 with *The Shadow Box*.
- **Jensen Grand Concert Hall**, 13,000 square feet and 1,200 seats, is now the premier musical performance venue in the state. Five major elements are typically recommended by acoustical architects for perfect sound conditions, and Jensen Hall is the only site in the country that has them all. Several hundred acoustical panels, cast on-site of Fiberglas-reinforced gypsum and weighing almost a ton each, were installed. Two ten-ton ceiling canopies are computer-adjusted for each performance, along with six one-story moveable side panels. Over a million feet of electrical wire and cable connects the systems of the building. Every surface from seats to ceilings has been treated to reduce noise. Says the project manager for Auerbach & Associates, a San Francisco theatre consulting firm that does projects worldwide and worked on the Stephens Center, "There is nothing quite like this variable acoustic system anywhere else in the world." The hall opened in April 2005 with music by a variety of ISU performers.

The lower level of the building holds theatre department offices, conference rooms, classrooms, rehearsal spaces, dressing rooms, and a green room for preparation and rest before, during, and after performances. The center also has a costume design studio, and a set design studio and computer lab where students can produce detailed plans and models before beginning set construction.

On the north side of the building a large plaza with a curved drop-off driveway welcomes patrons and beckons them into the lower level of the central atrium. The main parking area is on the opposite side with a smaller plaza leading to the second level of the atrium. The theatres are in the west wing, the concert hall in the east wing. And the complex is arranged so that the theatres and concert hall can all operate at the same time without interfering with each other in any manner.

"The master plan including theatre, music, and dance, is certainly one of the most comprehensive approaches to providing a home for the arts on a major university campus that we have seen in recent memory," says the vice president of Auerbach. "These facilities," he adds, "would be the envy of any major public or private institution that had an established reputation in the arts."

Performing here will be like playing inside a Stradivarius.

The Stephens Center is the new home of the Idaho State Civic Symphony (established in the early 1900s, the oldest in the state). Oboist Susan Hughes, who has performed 25 seasons with the symphony, says, "It's a dream to have such a wonderful facility to play in. I just hope that people will continue and increase their support of the performing and visual arts here in town because it only enriches the community." Second violinist Robin Kent says people who heard the symphony earlier will be astonished by the tonal difference the new hall makes. "The sound is completely different. It's amazing!"

Theatre ISU produces plays that span the dramatic genres. "If you are a student involved in music, theatre, or dance, how could you choose not to come here?" says George Casper, events director for ISU. "Not only is this the finest complex for theatrical and performance instruction in the area, but as a recruitment tool it is going to be outstanding."

Standing in front of the \$34-million landmark on 16 acres, Joe Norton, a carpenter from Pocatello who worked on the site for two years, sums his experience: "It gives me a sense of pride to say I was part of it. It's a work of art." Bill Sharp, the contractor's project manager, goes further. "I think Boise should be a little jealous," he says.

Nampa, Moscow, and Coeur d'Alene, too, no doubt. And Oregon, Montana, Wyoming....would you believe New York?

Theatre ISU productions: 208/282-3595
Music Department events: 208/282-3636
Other professional events: 208/282-3398



Rotunda Atrium

children

LEARN BETTER

WITH THE ARTS,

teacher attendance goes up.

– Jane Alexander



Work and Learn School students, with local artists, create art pieces through the *Snapshots: Lives in Transition* project. Nicholas Chappa, *Why?*, mixed media on masonite.

Arts in Education Grants

The Arts Education Program provides support for arts learning in schools and communities. The Commission believes that all young people should have curriculum-based arts education linked to state content standards and enriched by opportunities to work with artists and arts resources from the community.

To achieve this goal, the AIE Program encourages teachers, artists, arts organizations, and communities to join as partners in fostering the

learning and artistic development of students and their teachers in kindergarten through grade twelve. The intent is to enrich and support arts education beyond the standard offerings of public and private schools. Our grants support existing programs through the development of innovative curricula, and through the inclusion of actual art and artists.

The panel reviewed all of the Arts Education project applications according to criteria that emphasize learning through effective planning. Successful grant applications represent effective leadership, partnership, and outreach – characterized by decisions based on current, accurate information aligned with a vision of what it means to value the arts, and they represent an ongoing commitment to measure progress and share the results. To have been successful in such a process is an accomplishment well worthy of congratulations.

BOISE

\$11,925 to Ballet Idaho for four education outreach programs for the 2005-2006 academic year: *Learning Through Dance*, employing a professional dance educator in third-grade classrooms for a ten-week session; *Learning Through Dance Rural Outreach Program*; *School Connections*, a touring fifty-minute interactive assembly for students grades K-6; and teacher in-service workshops.

\$11,775 to Boise Art Museum for increased access to hands-on arts education for pre-kindergarten through high school students across Idaho, particularly rural students, through *ArtReach*, taking images and instruction into rural classrooms; and *Teacher Education* initiatives with classes and institutes about the integration of art-object learning in their classrooms. These programs impact 2,200 students and 100 educators.

\$10,950 to The Boise Philharmonic Association to support the *Ensembles in the Schools* education outreach program taking the chamber ensembles of the Boise Philharmonic to fifty-nine elementary schools throughout the Treasure Valley. The programs create a dynamic musical environment and strengthen music curricula by meeting the Idaho Humanities Standards in music.

\$2,505 to Boise School District/Work and Learn to support *Snapshots: Lives in Transition*, where with guidance from artists and the community, at-risk students photograph and write about their own lives. Students will work with professional artists Heather Ferrell, Todd Newman, Noble Hardesty, and Jessye White to create art pieces that will be shown at the Stewart Gallery in Boise.

\$11,625 to Idaho Parents Unlimited/VSA arts of Idaho program to support *Creative Access* designed to provide extended arts' experiences for students with disabilities and for those students who are considered at-risk.

COMMISSIONERS

Jeanne Anderson, Driggs

Margo Aragon, Lewiston

John Bennett, Kooskia

Cherie Buckner-Webb, Boise

Delores Fery, Boise

Laurel Hall, Idaho Falls

Vince Hannity, Boise

Pat Harder, Twin Falls

Mark Hofflund, Boise

Harry Lawless, Boise

Denise Simone, Hailey

Nancy Sue Wallace, Hayden Lake

Sean Wilson, Moscow

AT LARGE APPOINTMENTS

Andrea Graham, Pocatello

Kitty Gurnsey, Boise

Susan Jacklin, Post Falls

Sally Graves Machlis, Moscow

Louise McClure, Boise



NATIONAL
ENDOWMENT
FOR THE ARTS

STAFF

Dan Harpole, Executive Director

Cort Conley, Director, Literature

Maria Estrada, Office Manager

Maria Carmen Gambliel, Director, Folk Arts

Holly Gilchrist, Administrative Assistant

Renae Heinsohn, Fiscal Specialist

Shannon Landis, Program Assistant

Melanie Palmer, Grants Specialist

Ruth Piispanen, Director, Arts Education

Barbara Robinson, Director, Artist Services

Delta Smith, Director,
Community Development



Art Adventure at the Buhl Public Library.

McCall Arts and Humanities Council, ArtSchool students work with local instrument-maker and musician Lawrence Smart.

\$11,400 to **Idaho Shakespeare Festival/Idaho Theater for Youth** to tour live performances developed for youth in elementary schools, and *Shakespeareance* tours to junior and senior high schools in forty of Idaho's forty-four counties. Performances include full sets, costumes, and sound.

\$11,625 to **Log Cabin Literary Center** to support its Summer Writing Camp in seven Idaho communities: Twin Falls, Teton Valley, Wood River Valley, Garden Valley, Caldwell, Fort Hall, and Boise, providing imaginative writing instruction to more than 450 students, many of whom do not have access to the arts.

\$5,700 to **Opera Idaho** to support its touring education program, featuring an abbreviated version of *La Traviata*, for 14,000 K-12 students. Opera Idaho will bring sets, costumes, singers, and accompanists to create a theatrical ambience to interest children in opera.

BUHL

\$4,112 to **Buhl Arts Council** to provide thirteen performances, focused on a variety of cultures and historical influences, for the Buhl and Castleford schools. Partners include Buhl and Castleford School Districts, HealthNet, and Castleford Men's Club.

\$3,698 to **Buhl Public Library** for *Art Adventure*, a series for third and fourth grade students to tour arts exhibits, participate in interactive projects, and to visit the library to find books about the exhibits they have seen.

CALDWELL

\$11,084 to **Caldwell Fine Arts** to provide enriching cultural performances and hands-on workshops for students in twelve school districts with artists who are featured in the Caldwell Fine Arts Season, Tears of Joy Puppet Theatre, and *Mariachi Sol de Acapulco*.

LAPWAI

\$12,225 to **Nez Perce Arts Council** for the tribal youth project, *Developing a Stronger Allegiance to Country for Our Nez Perce Youth*, a year-long interactive program which includes activities with tribal elders at the Wallowa Lake Summer Culture Camp and for the rest of the year.

McCALL

\$2,713 to **McCall Arts and Humanities Council** to support *ArtSchool*, a ten-week after-school residency program pairing local professional artists with fifth-grade classes in McCall. Classes are based on the Idaho Humanities Achievement Standards and complement the teacher's curriculum.

MOSCOW

\$11,925 to **Festival Dance and Performing Arts Association** to support six educational *Youthreach* performances by four touring dance and music companies, along with the *Discover Dance Project*, which offers free in-school dance instruction.

\$11,190 to **Moscow School District #281** for *The Million Bead Project*. Students will work with artist Jeanne Leffingwell to design and create a piece of woven beadwork that will be combined to form a beaded group mosaic for each school.

These mosaics will be exhibited together in a monumental work consisting of one million beads.

\$3,468 to **Prichard Art Gallery, University of Idaho**, supporting *A.R.T. Connection*, an educational outreach to children in the communities of the Palouse, by expanding the current program to include a children's gallery and experiential space.

POCATELLO

\$4,385 to **Idaho Art Education Association** for support of the annual statewide professional development conference for art teachers and aspiring art teachers. This year's conference, *Outside the Lines: Inside our Borders*, will emphasize contemporary Idaho art and art resources.

\$5,776 to **Idaho State Civic Symphony Association** for support of *Summerstrings* and Youth Orchestra programs designed for fourth-twelfth grade students. Curriculum includes music theory, chamber music, repertoire, performance skills, and orchestra.

SUN VALLEY

\$5,760 to **Sun Valley Performing Arts Center** for support of Children's After School Theatre Program. CAST is a biannual program designed to give grades K-8 an opportunity to explore performance arts after school.

TWIN FALLS

\$11,673 to **Boys and Girls Club of the Magic Valley** for support of ESCAPE, a series of six after-school intensive art classes for youth-at-risk, ages 12-18, led by art instructors and regionally recognized artists. Sessions will include ceramics, watercolor basics, blacksmithing, mural painting, printmaking, and collage.

\$6,360 to **College of Southern Idaho**, *Arts on Tour* to present three arts outreach performances for local schools. *Arts on Tour* is a partnership between College of Southern Idaho and the Magic Valley Arts Council. Each performance is accompanied by study and discussion guides to support the *Idaho Humanities Achievement Standards*.



Idaho teachers aquire hands-on arts teaching skills at the annual Idaho Art Education Association conference.

FELLOWSHIPS 2006

From left to right:
Lawrence Smart, Florentine-style
mandolin, mixed media, 28 x 10 7/8".

Charles Gill, Poison Creek Road,
oil on canvas, 10 x 16".



Who on

EARTH

DO YOU THINK YOU ARE, A SUPERSTAR?

Well, all right you are!

– John Lennon

Craft, Design, and Visual Arts Fellowships, 2006

Fellowships, the highest individual artistic recognition afforded by the state of Idaho, can be pivotal to the future direction of one's creativity. They make a difference, again and again, to artists at crucial points in their careers. They give artists a hand up from their years of sacrifice, discipline, and hard work.

Awards are given to individual artists of exceptional talent in recognition of outstanding work and commitment to their artistic development. Lindsay Waters, humanities editor for Harvard University Press, has written, "Once I am convinced I have a view on the matter at hand in the judgment of an artwork I feel an impulse to share my judgment with others, and it is then that I enter the 'space of reasons' to use them to convince others that they will feel the same way I did about the artwork." Evaluation criteria, or reasons, for the panelists' judgment are formulated 85% for artistic excellence (originality, distinguished consistency, preeminent quality) and 15% for professional history and community involvement.

Throughout the review and approval process, the identity and place of residence for each applicant is unspecified. From forty-four submissions panelists chose eleven. The recipients listed below represent a diverse group of artists who live in Boise, Pocatello, McCall, Moscow, and Sandpoint.

Fellowship recipients receive an award of \$3,500; the four additional recommendations for Honorable Mention awards are unfunded, but their work received high scores. All eleven artists are invited to participate in the Fellowship exhibition in 2005-2006 that will tour to Boise, Idaho Falls, Moscow, and Coeur d'Alene.

Eve-Marie Bergren - Boise, Book Arts

As a book artist, Bergren began *Contractions*, an edition of 10 books containing 150 original paintings, in collaboration with Jann Marson, master bookbinder in Caldwell, to document her own response to 9/11 and the prospect of delivering a child "in a fragile time."

In 2002, she gave birth to her daughter, Finola. With diary entries and water media and collage paintings, she visually cataloged her emotions. Each section is divided into trimesters rather than chapters, and the end pages of each book are reproductions from her contraction charts and Finola's heart rate recorded at the hospital. She says, "I made the books because I felt painting wasn't democratic enough. Everyone understands a book. You flip the pages."

Bergren earned a BA in fine art, painting, and printmaking from Whitman College and an MFA from Vermont College. In 2001, she received a

Juror's Choice Award at the Boise Art Museum's Idaho Triennial.

Panelist: *An exquisite tension exists between the formal binding and the looseness of the drawings.*

Jim Budde - Boise, Ceramics

An art professor at Boise State University, Budde has been exhibited and reviewed widely. His Fellowship series consisted of teapots "because I find that the format lends itself to creative associations. Imagery," he adds, "that carries potential meaning through our cultural and historical heritage can be manipulated through context and character, thereby affecting our view of the world. Politics is hard to escape these days, so I have decided to embrace it through my art. I want the work to alter the viewer's thoughts and offer an unpredictable perspective. I always hope to arrive at an unusual or unexpected place in my artwork, and somehow have it all make sense."

In the last five years, he has been included in over forty invitational exhibitions. Among his present projects is a series featuring Popeye, Olive Oyl, and Wimpy for a solo exhibition in California.

Budde holds an MA and MFA from California State University, Fullerton. His work has frequently been reviewed and featured in publications such as *Ceramics Monthly*, *Art in America*, and *American Craft*.

Panelist: *The artist actively works at a national level; these forms are conceptually wonderful and hold up sculpturally.*

Charles Gill - Boise, Painting

Since returning to Idaho seven years ago, Gill has garnered much artistic attention. He was born in Idaho but left for school in Tennessee and later in California, where he earned an MFA at Mills College in Oakland, then taught at State University of New York at Buffalo and, later, at the California College of the Arts in Oakland for forty years.

He has had numerous solo exhibitions in the San Francisco Bay Area, and more recently displayed work in four shows at the Boise Art Museum, one of which, the Idaho Triennial, included a Juror's Choice Award. In addition, two of his works were selected for the permanent collection of the Boise Art Museum.

Speaking of his own work, Gill observes "It seems to me that making art is akin to navigation, that is: keeping track of where we are in space and time. I am inspired by close observation of the most ordinary aspects of my immediate surroundings, the here and now, the quotidian. Mow the lawn. Clean the garage. Paint a picture: sober little strokes, scrapes, swipes and smears of colored mud accumulate like thousands upon thousands of otherwise unremarkable moments."

Panelist: *This artist really knows his medium, knows how to paint and how to have a conversation with a portrait and a landscape – a high level of consistency here – I'm really impressed.*

Scott Evans, Pocatello - Mixed Media

Since 1986, Evans has been professor of art (foundation design, drawing, painting, printmaking) at Idaho State University. In 2002, he spent an artist residency at the Anderson Center for Interdisciplinary Studies in Redwing, Minnesota. It contributed to the completion of fourteen pieces that made up a body of work titled, *Seeking Shelter*. Of this series, influenced by the excavation of Puebloan ruins, he comments, "Basic needs remain constant regardless of time, regardless of culture, regardless of technology. We still require food and water, warmth and security, worship and expression, community and companionship. We are all still and always have been inhabitants of a fragile world. We have strengths as well as flaws, and we also possess various powers that accompany if not compensate for our frailties. Through it all we still have a memory, even an affinity, of and with this earthly home."

Over a span of 25 years, Evans, who earned an MFA in printmaking at Indiana University, has had prints accepted for national and international exhibitions.

Panelist: *There is sensitivity in the truth of the found objects here, a real conceptual and material sophistication to this art.*

Grant Olsen, Boise - Mixed Media

In speaking about his work Olsen says, "A lot of the technical elements come from comics. I love the text, the bright colors, the thick black outline, the iconic quality of the drawing. But I especially love the idea of sequence from panel to panel, series to series, issue to issue. Comics require the reader to leap between those panels, filling in what is missing. The artist can create a subtext, building a relationship with the viewer." He expands, "My ideas are all born from a simple, disposable medium that people encounter in the back of the newspaper, see on the newsstand, or remember from a youth they'd rather forget. By placing these works in sites that are accessible to as many people as possible, I hope to help people see my art."

A resident of Idaho for over thirty years, Olsen is a graduate of Boise State University with a BA in English. Three of his pieces were accepted into the 2004 Idaho Triennial. He is currently working on a series exploring the legacy of Richard M. Nixon.

Panelist: *[The work] is a little all over the place – but in a good way: layering, fresh comic aspect, high art-low art, guerilla public art*



Jim Budde, *Kerry in Massachusetts*, ceramic 22 x 20 x 8".

Grant Olsen, *Hero*, acrylic on plywood, 12 x 24".

Peter Vincent, *Starting Line*, photograph, 15 x 15".

Stephanie Wilde, *Daphne*, pen, ink, acrylic, gold leaf, (detail) 12 x 12".

Jonathan Puls, *Portrait of a Violent Man*, oil on canvas, 72 x 45".

Piccolo, Pocatello - Metalsmithing

An Idaho Falls High School and Idaho State University graduate, including two years in advance metals programs, Piccolo works alone in her studio designing and producing her pieces by hand, one at a time – while at the same time raising two young daughters.

She says of her jewelry, “My work represents my interest in the world around me, and my desire to illustrate my perceptions with shape and texture. I am intrigued by the apparent tension and relief shapes make when layered upon one another. I use these qualities to produce pieces that range from literal to abstract. Within each piece, I try to create intensity, and sublimity, and synchronize these traits using different texture at varying depths along with the colors of unusual stones. My pieces are small illustrative sculptures, intended to share humor and happiness.”

Piccolo shows her work at some of the finest arts and crafts festivals in the country. In 2004, she was awarded “Best of Show” at the Sedona Arts Festival, Arizona.

Panelist: *This is among the most beautifully crafted and thought out work we’ve seen. All handmade, wearable, exquisite. Great use of color, bezels. Definitely working at the highest level of professionalism and technical skill and has a top-flight exhibition record.*

Peter Vincent, Moscow - Photography

For the past twenty years, Vincent has focused on the American hot rod culture, an interest of his since grade school days in California. Having taught photographic workshops at the Sun Valley Center for the Arts for four years, he subsequently earned an MFA in photography at the University of Idaho.

He explains his approach as an interfacing with culture, pop culture, and counter-culture. “When viewing artistic and social context, I seek balance. I embrace my roots in modern photography, as well as my roots in hot rod traditions. The contrast provides a sense of timelessness and open western space, while reinforcing the connections with earlier formal black and white photographs and the idea that they could have been taken anytime during the last fifty years.”

Panelist: *The viewer wonders, with some anxiety, whether the shots are real or staged. Beautifully photographed and then manipulated in the darkroom.*

Honorable Mention

Rita Hutchens, Sandpoint - Textiles

Primarily self-taught, but with some color theory and design training at State University of New York, New Paltz, Hutchens has been quilting since 1980. She has had work in seven juried quilt shows from New York to Washington State and has written a book on tubular quilting (strip-piecing).

“The idea of putting little things together to make bigger things, devising new formulas, playing with color and pattern and making up rules for myself as I went, fascinated me. Often I am flying by the seat of my pants, constantly learning and discovering new patterns and ways of making them. My process begins by sewing together strips, which are sewn into a tube and then cut into more strips, rearranged, and sewn back together into another tube. The more you cut the pattern apart the more intricate the design becomes. One can come up with patterns that would not have happened in any other way.”

Panelist: *Wonderful patterning, graphically exciting, inventive. Professional quality in the field of nontraditional patterns.*

Jonathan Puls, Nampa - Painting

After earning a BS in studio art, and an MFA at California State University, Long Beach, Puls moved to Idaho three years ago as professor of art and gallery director at Northwest Nazarene University in Nampa.

In his artist statement he comments, “The raw material for my work is taken from the people and places that I know well, and the relationship of the figures to the landscape is a primary consideration. I question whether the ground I walk might be holy or cursed. Ancient offering, transgression, and sacrifice have become central themes in the paintings, while simultaneously I relish the forms of my own place and time.”

Panelist: *I am intrigued by the artistic skill, with what we are looking at, with how painterly it is; this is good work. Strong composition. There is a distance, a loneliness – you are aware of yourself looking at the painting.*

Lawrence Smart, McCall - Luthier

According to Smart, the process of creating musical instruments bridges the gap between art and craft. Music and wood have long been twin tempos in his life. Born in Salt Lake City, he played clarinet and bassoon in grammar school, acoustic guitar in high school. Carpentry was a summer job, eventually combined with repairs and restorations of stringed instruments.

With a BS in education from Utah State University, he moved to McCall as a special education teacher in 1983, but took a four-month leave of absence to take a guitar-making class in Vermont. When he returned home, he quit his job, and as his incipient skills grew, he gradually carved out a reputation as a skilled instrument maker, eventually specializing in mandolins.

He recalls, “I first became intrigued with stringed musical instruments as a teenager. Simple wooden things, almost primitive, yet capable of generating sounds that elicit deep emotion. I have spent the last thirty years captivated by the look, feel, sound, and even smell of these simple artifacts, and have come to realize how complex they really are. In a sense they live and breathe and develop ‘souls’ and personalities, products of an intimate relationship with the musician who owns and plays them. I am still growing with every instrument I make.”

Panelist: *This is equal to the best of any work we have seen. Masterfully made, high quality, wonderful use of wood, a very skillful artist.*

Stephanie Wilde, Boise - Mixed Media

A recipient in 2002 of a Governor’s Award for Excellence in the Arts, and in 1999 of a Mayor’s Award (Boise) for Artistic Excellence, and in 1988 of a Fellowship from the Idaho Commission on the Arts, Wilde is nevertheless a self-taught artist.

Her work has been exhibited in one-person and group shows from Sun Valley to San Francisco and hangs in numerous museums, as well as private and corporate collections.

“For twenty-three years, most of my work has been about the differences and similarities between various cultures and how they express or respond to their fears, dreams, and development.

“My latest body of work is a series entitled *The Veneers*. These images examine the thin line between what is concealed and what is revealed; they suggest that the reality behind the veneer will divulge the true nature of the individual.”

Panelist: *Remarkable work – at first I thought they were textiles. She did not choose easy imagery. Well thought out compositions, backgrounds. There is a skill and obsessiveness to these pieces that is wonderful to behold.*

- Barbara Robinson, Director, Artist Services

Scott Evans, *From Our Darkest Place*, mixed media, (detail), 36 x 12 x 2".

Rita Hutchens, *Tumbling Dice*, fabric quilt, 34 x 34".

Lori Piccolo, neckpiece, sterling silver and 24 k.gold, 17 x 2.75".

Eve-Marie Bergren, *Landscape, Contractions*, water media, collage, Page 2/18/02-2/27/02. Book 8.



But if you

TRY SOMETIME, YOU JUST MIGHT FIND...

QuickFund\$ Recipients Rounds 3 & 4

BOISE

\$990 to the **Boise Philharmonic Association** to expand its educational outreach, Ensembles in the Schools, and to serve rural elementary and middle schools.

\$1,000 to **Foothills School of Arts and Sciences** to support *Nature in Motion*, a drama workshop and school performance.

\$490 to **Kathleen Keys** to attend and participate in the 2005 National Art Education Association Convention.

\$1,000 to **Kimiko Miyoshi** to create two installations for an exhibition at Eastern Oregon University.

\$950 to **Grant Olsen** to create several larger-scale works.

\$960 to **Si Se Puede Idaho**, (Yes We Can, Idaho) to support *Reflections/Reflexiones*, a pilot project to help at-risk students study Mexican American culture through paintings.

\$960 to **Catherine Wagner** to support a poetry reading tour as a source of new poems in spring 2005.

\$490 to **Barbara Bowling** to attend the national meeting of the Society of North American Goldsmiths.

\$336 to **Leah Clark** to attend the Dance/NYC seminar in New York City.

\$960 to **Idaho Film Foundation** to support *i48*, the Idaho 48-hour film competition and festival.

\$432 to **Lana Krumwiede** to attend the BYU Writing for Young Readers workshop.

\$955 to **Sandy Marostica** to create artwork at an eastern Idaho ranch for exhibition, "Sustaining Change on the American Farm," at Maryhill, Washington, in 2006.

\$490 to **Sarah Morris** to attend workshops at the Royal Academy of Dance summer program for teachers.

\$1,000 to **Helene Peterson** to create a new choreographic work for the DROP dance collective concert in May 2005.

\$495 to **Heather Rae** to attend the Full Frame Film Festival in North Carolina.

CALDWELL

\$1,000 to the **Rosenthal Gallery of Art**, at Albertson College of Idaho, to support professional consultation by folk artist Eva Castellanoz in planning a visual art project, *The Rose Collaborative*.

\$664 to **Jan Boles** to produce at least five framed panoramic photographs for inclusion in "Sustaining Change on the American Farm" exhibition in Washington.

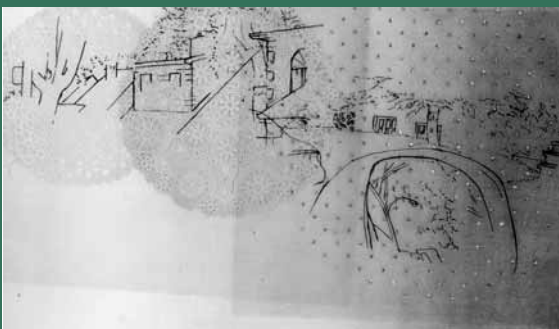
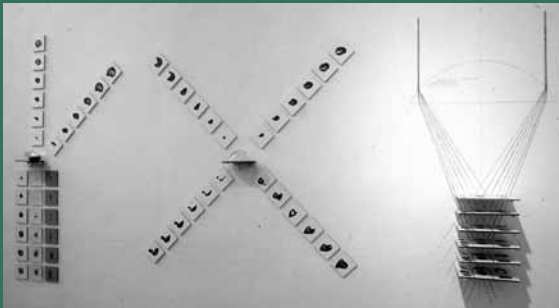
COEUR D'ALENE

\$371 to **Borah Elementary School** to support *Food for Thought* – murals to be painted by fourth and fifth graders on a walk-in freezer in front of the school.

\$735 to **St. Vincent de Paul** to support a mural project with at-risk youth from the Anchor House in collaboration with Art on the Edge.

GARDEN CITY

\$300 to **Surel Mitchell** to build shipping crates for her work in the Idaho Triennial exhibition tour.



GRANGEVILLE

\$776 to **Sts. Peter and Paul School** to support a Mexican folk dance residency.

\$850 to **Grangeville Elementary School** to support a residency about traditional Mexican folk dances and songs, culminating with a public performance.

HAILEY

\$990 to **Company of Fools** for its *Young Writers for New Voices*, working with playwright and storyteller Clay Chapman for one week.

\$970 to **Hailey Public Library** to present two performances of Funny Business.

IDAHO FALLS

\$500 to **Shelley Smith** to attend workshops at the Winter Institute 2005 for Association of Performing Arts Presenters.

\$480 to **Debu Majumdar** to attend a writing workshop at Hassayampa Institute for Creative Writing.

INDIAN VALLEY

\$960 to **Eberle Umbach** to compose an original score for showings of Nell Shipman's 1919 silent film, "Back to God's Country" at the Alpine Playhouse in McCall.

IONA

\$950 to **Pine Basin Summer Camp** in Bonneville School District to support a storytelling residency at the the camp.

KING HILL

\$970 to **Karolee Blackwell** for an apprenticeship in horsehair hitching from master Gary Stark.

MERIDIAN

\$990 to **Hyuck Chan Johnson** to study Ka-Ya-Kum (classical Korean stringed instrument) with master Okhee Chang.

MCCALL

\$950 to **McCall-Donnelly High School** to support *Kids on Drums* – West African drumming instruction.

MOSCOW

\$655 to **Eric Anderson** to support production and space rental for live music at the Kenworthy Performing Arts Centre in Moscow.

NAMPA

\$970 to **Gregory Bayne** to support production of a short experimental film, "The Last Salvation," in Super 8 mm.

\$500 to **Ken Pollard** to attend the Scottish Dance Masters Workshop in Sonoma, California, to learn aspects of Scottish country dance fiddling.

POCATELLO

\$485 to **Stanley Cope** to attend the National Art Association Convention in Boston.

\$1,000 to **ISU Department of Music** to support a concert with guest violinist Coery Cerovsek and resident pianist Kori Bond.

\$950 to **Jefferson Elementary School** for a teachers workshop preliminary to artist residencies in writing and watercolors.

RIGBY

\$480 to **Levia Henckel** to attend a three-day workshop about surface design in paper and bookbinding.

SALMON

\$980 to **Salmon Arts Council**, supporting a planning workshop for the board of directors.

TROY

\$1,000 to **Lynne Haagensen** to present a one-person show, *Sight Seeing*, at La Maison de la Culture Notre-Dame-de-Grace, in Montreal.

TWIN FALLS

\$940 to **Twin Falls School District** to present *The Adventures of Tom Sawyer*, a Kennedy Center for the Performing Arts production, to fifth and sixth graders and drama students in the area.

\$950 to the **Boys and Girls Clubs of Magic Valley** in support of "Summer Enrichment Through the Arts."

PHOTOS (top to bottom):

1. Youth mural in Coeur d'Alene, a collaboration with Anchor House and Art on the Edge.
2. Kimbo Miyoshi, *70W/m2: Remarks on Solar Phenomena*, installation; fax paper, glass, metal.
3. Lynne Haagensen, *Guide to Montreal*, photocopy, 11 x 17".
4. Sandy Marostica, *Western Landscape, #2*, oil, 20 x 30".

Charlie Kraft, Grenade, delftware, 12".



A ROOM

HUNG WITH PICTURES is a room hung with thoughts

– Sir Joshua Reynolds

Public Galleries

Boise State University Visual Arts Center exhibits artwork of faculty, students, and regional shows in Gallery 1 (Liberal Arts Building) and Gallery 2 (Hemingway Center). No shows are scheduled for the summer. From September 7 through October 7, the *Idaho Commission on the Arts Visual Arts Fellowship Exhibition* will be shown in Gallery 1. This exhibition features Idaho artists who work in a variety of media and who have recently been recognized for their outstanding work by the Commission: Eve-Marie Bergren, Boise; Jim Budde, Boise; Scott Evans, Pocatello; Charles Gill, Boise; Grant Olsen, Boise; Lori Piccolo, Pocatello; Peter Vincent, Moscow. Honorable Mention: Rita Hutchens, Sandpoint; Jonathan Puls, Nampa; Stephanie Wilde, Boise. 208/426-3994.

Boise State University, Student Union Art Gallery, Wide Open Spaces: *Idaho Panoramic Photographs 1900 - 1940* from July 8 - August 22. *Ward Hooper Exhibit*, August 24 - September 28. *Boise Camera Club Project*, September 30 - November 6. 208/426-4636.

Boise Art Museum will exhibit *Georgia O'Keeffe: Visions of the Sublime* until September 19. This exhibition features 32 paintings by O'Keeffe, one of America's most accomplished artists. It also includes photographs by O'Keeffe's husband, Alfred Stieglitz, and images of O'Keeffe by noted American photographer Todd Webb. Complimenting these works are landscape paintings by other American artists. Until October 16, *Blur Purlieu*, a print portfolio of works by 19 artists who currently live or recently lived in Idaho will be on display. These works examine the evolution of community when it is populated by newcomers. Also on exhibition is the work of Seattle artist, Katy Stone, who created a new installation, *FALL*, for the Museum's sculpture court out of several thousand hand-painted acetate streamers. Through October 23, see *Sweepings*, consisting of floor litter and some personal notes from the studios of 32 well-known artists – solicited, collected, and mounted as an exhibition by Northwest artist, Jack Dollhausen and his students at Washington State University, Pullman. The idea that led to the project was whether it would be impossible to attract name artists to Pullman, Washington; however, several did respond including Norman Rockwell, Jasper Johns, Ed Kienholz, Adolph Gottlieb, and Richard Diebenkorn. 208/345-8330; www.boiseartmuseum.org.

Carr Gallery in the **Willard Arts Center** in **Idaho Falls**. *Pure Pencil*, show the works of graphite artists from around the West, including Daniel Rick and Shayne Stoakes of Idaho, and Jana Botkin and Joe Biel of California. Also on exhibit are the bronze sculptures of Robert Carter of Idaho Falls from July 8 - September 3. 208/522-0471, www.idahofallsarts.org/galleries.html.

Eagle Rock Art Museum in **Idaho Falls**, see *Barn Again! Smithsonian Traveling Exhibit*, August 6 - September 11. *Best of Barns: Barn Art by Guild Artists*, *Idaho Icons: Barn Photography, Saddlery & Tack by Idaho Artisans*, *Barnyard Impressions: Guild Exhibit*, August 6 - September 24. *Idaho Watercolor Society Traveling Show*, September 11 - 24. *Idaho Paints Idaho 3rd Annual Exhibit*, October 6 - 31. 208/524-7777. www.idafallsarts.org/galleries/html.

Lewis-Clark Center for Arts and History in **Lewiston**. From June 30 - October 1 see *Many Nations, Many Voices Exhibition* in the Main Gallery. 208/792-2243, www.artsandhistory.org.

Prichard Art Gallery at the **University of Idaho College of Art and Architecture** in **Moscow** will feature from August 17 - October 1, the 2004 *Idaho Triennial*, a statewide, juried art exhibition that reflects the quality and diversity of artwork being created in Idaho. 208/885-3586.

The **Ridenbaugh Gallery** at the **University of Idaho** in **Moscow** exhibits artwork of faculty, students, and regional shows. 208/885-3586.

Magic Valley Arts Council's Full Moon Gallery of fine art and contemporary craft in **Twin Falls** will show new work by member artists from October 7 - November 26. The Magic Valley Arts Council's **Galeria Pequena** will feature the work of Twin Falls native Dan Looney August 5 - October 1. *Fractured Fairy Tales*, an open invitation exhibition will show October 7 through November 26. 208/737-0389, www.magicvalleyartscouncil.org.

Moscow Arts Commission. Businesses and organizations are participating in this event from June 17 - September 10. **Third Street Gallery** exhibits "*Moscow: Through the Eyes of Our Artists*", multimedia group show, June 17 - August 12. *Moscow's Triennial Trio: Heather Anderson, Elaine Green and Sarah Swett* will be on display August 10 - October 7. 208/883-7036, www.moscowarts.org.

The **Friesen Art Galleries** of the **Northwest Nazarene University** Brandt Center in **Nampa** are closed for the summer, 208/4678398.

The Pond Student Union at **Idaho State University** in **Pocatello** includes the **Transition** and **Minds Eye galleries**. The ASISU Program Board provides these galleries with major touring art shows, as well as ISU student art displays. The Transition gallery provides a display space for a wide range of media. The Minds Eye gallery hosts smaller, more intimate shows. The galleries are closed for the summer. www.isu.edu/union/gallery/index.shtml.

Sun Valley Center for the Arts *A Great Mania: The Influence of Delftware* will be on display until September 2. Delftware is romantic, recognizable, and ever-popular. Delft is a term for the idyllic blue and white tin-glazed earthenware originally produced in Holland and England in the 17th and 18th centuries. The contemporary artists in this show have taken inspiration from delftware, but their work is not what you would see in your grandmother's house. Epic paintings, ceramics commenting on war and perception, altered idealized landscapes – this show will surprise you. In this project space, Roger Anderson's delft tile-inspired alphabet prints tell the tale of a troubled youth that begins innocently and quickly turns strangely corrupt. 208/726-9491; www.sunvalleycenter.org.

College of Southern Idaho Jean B. King Gallery in **Twin Falls**. *Photography by Michael Rainey*, June 14 - August 20. *Wood-Fired Ceramic Juried Exhibition*, September 6 - October 8. See the 2004 *Idaho Triennial*, October 25 - December 17. 208/732-6655, www.csi.edu/herrett/hcas_king.html.

DEADLINES

The flies like the wind.
Fruit flies like bananas.

– Groucho Marx



DEADLINE

QuickFunds.....September 5, 2005
.....December 5, 2005

Idaho quarter (.25¢) competition - September 9, 2005
See www.arts.idaho.gov.

A Goal is a Dream with a Deadline.

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The Grove Hotel in Boise will be our conference center.
For more info, visit Web sites:
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